

/43 cont'd/

585 Each guest has settled himself, not without first having made many an excuse and salaam. All follow the gospel which advises taking the last place in order to see oneself forced to go up toward the first ones. It is a real contest of politeness in which the master of ceremonies is forced to intervene with much circumspection. The parents of the bride do not preside at the festivity.

135 At the table one is all the more at ease if there are fewer /44/
264 guests. The felt rugs and the litters of straw are very practical
285 "seats" at these wedding dinners, since they permit seating as many people as one wishes. The guests having taken their places, the meal is begun by serving tea with milk and dry bread. Because the interior of the rectangle remains free, the service is done briskly. Do not expect to see beautiful teapots, milk jugs, cups, saucers, plates of fine porcelain. The milk is already poured into the tea in the kitchen, the copper teapots are those of every day; the bread is put around in piles on the tables, the cup is made of white earthenware but without cracks.

585 After the tea, well-heated gin is served. It is poured into
264 about 20 small terra cotta cups, which each one passes to the other after drinking two or three swallows. The women drink the gin like
585 the men. They chatter, they smoke, while waiting for the main
264 dish, which consists of a sheep served whole and cooked to a turn.
264 The head and the saddle are detached but put back in place so as to give the illusion of one intact piece. Three sheep are served at a time. While the sheep are being admired, the servers distribute to

[41] each guest a small wooden receptacle which has the shape of a saucer and in which vinegar is poured. Several wooden boxes containing salt and pimento are in the center of the table. The T'ou-
● [66] jen do not use forks or spoons; the fingers are the main means of eating, as they maneuver with a knife and the pair of chopsticks which each guest carries in a case attached to his belt. The servers take the meat with their fingers, cut it in pieces, and fill the saucers of the guests with it. The meat is eaten seasoned with salt, pimento,
[66] and vinegar, and one adds to it a piece of bread. The bones are thrown on the table or on the ground. As soon as the mutton is tackled, complete silence reigns over the assemblage, all of whom

[44 cont.]

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Instead of butter, dry cream may also be used, regardless of whether the milk was boiled or raw. If no tsamba happens to be on hand (5), burned wheat or barley flour is permitted, but

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5. [Foreign text pp. 47-48.]

Even today the Tujen kitchen cannot be imagined without tsamba. They roast ch'ing-k'o (Chinese) or šbē (Tuj.), that is, spelt, kiln-dried unripe grain, and grind it in a handmill. This roasted-grain flour is eaten exactly as among the Tibetans (Fandse). After the consumption of butter tea, tsamba is [48] kneaded into a dry dough in the tea bowl with the remainder of the tea and the butter floating on it, and it is then eaten in the form of little pellets or little sausages. -- The tsamba that is used for the incense offering, however, may not be kept with the ordinary tsamba. Every family has a special little box for it. -- Concerning šdē, ch'ing-k'o, cf. Schröder, "Wedding Songs," for further details.

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never bean flour, because it is unclean. In the case of the sugar, there are no special prescriptions concerning the color; therefore they usually take the red because it is cheaper than the white.

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The spices that are scattered into the fire as a fragrant addition have been purchased in some Chinese apothecary shop. They are called "earth-god spices," or simply "addition" (4).

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4. [Foreign text p. 47.] The word rdzē, designated as a Tibetan loan-word, corresponds to rdzas (Unkrig); the equivalent given in the DMF, 'dre,